



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

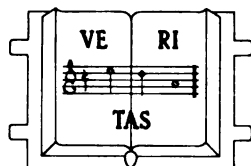
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

100

Mus 724.8.470.2

**EDA KUHN LOEB
MUSIC LIBRARY**



HARVARD UNIVERSITY

DUE DATE

201-6803	Printed in USA
----------	-------------------

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

Vol. 750

KAYSER

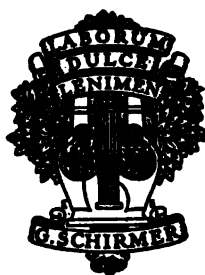
Op. 20

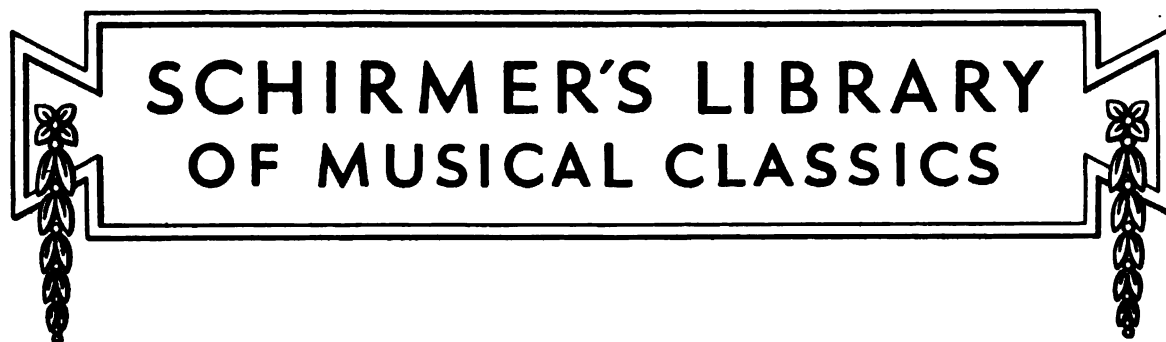
Elementary and
Progressive Studies

For the Violin

(SVEČENSKI)

Complete: \$1.25





H. E. KAYSER

Op. 20

Thirty-Six Elementary
and Progressive Studies
For the Violin

Revised and Fingered by
LOUIS SVEČENSKI

COMPLETE IN ONE VOLUME

Library Vol. 750

IN THREE BOOKS

Book I — Library Vol. 306

Book II — Library Vol. 307

Book III — Library Vol. 308

G. SCHIRMER, INC.
New York

Copyright, 1915, by G. Schirmer, Inc.

Printed in the U. S. A.

Mus 724.8.475.2

PREFACE

In using Hans Wessely's edition of the Kreutzer Etudes, and the special exercises by Franz Kneisel ("Advanced Exercises for the Violin"), I have found that a great many students experience difficulty in carrying out the excellent instructions therein given for acquiring a correct position of the left hand (retaining the fingers in their places), owing to insufficient attention to the correct placing of the fingers during the years of elementary and preparatory study.

Students who follow faithfully the instructions given in this edition of Kayser's Studies will find themselves repaid—when ready to take up the Kreutzer Études—by having acquired the correct position of the left hand, without which a reliable technic cannot be attained.

LOUIS SVEČENSKI.

Studies for Violin

Notes marked \diamond indicate place for "preparatory finger," and should not be sounded.

The length of the lines following finger-marks indicates the time during which fingers should retain their places.

Revised and fingered by
Louis Svecenski

H. E. Kayser. Op. 20, Book I

Allegro moderato

1. *f* *decresc.* *p* *f* *decresc.* *p* *f* *cresc.* *ff*

Andante, quasi Adagio

2. *p* *f* *morendo* *rit.*

3. Allegretto₁

mf semplice *cresc.* *f*

dim. *p* *fz* *f*

cresc. *f* *dim.* *f*

ff *p*

f *p* *cresc.* *ff*

decresc. *fz* *fz* *fz* *fz* *p*

cresc. *decresc.* *mf*

cresc. *fz* *p*

p *cresc.* *f* *dim.*

cresc. *dim.* *cresc.*

dim. *cresc.* *f* *p* *pp*

12113

This page contains ten staves of musical notation for a violin solo. The music is written in G major (one sharp, F#) and 2/4 time. The notation includes various dynamics such as *dim.* (diminuendo), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also performance instructions like *pizz.* (pizzicato), *arco* (arco), and *poco rall.* (poco rallentando). The music features numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 0). The piece concludes with a double bar line and a final note.

Allegro vivace

5. *f*

mf

cresc. *ff*

dim. *mf* *cresc.* *f*

dim. *p*

mf *cresc.* *ff*

dim. *cresc.*

f *dim.* *cresc.*

mf *cresc.*

f *dim.* *cresc.*

f

Allegro molto

tirez (down-bow)

6. *Allegro molto*
tirez (down-bow)

The musical score is written for a double bass, indicated by the 'tirez (down-bow)' instruction. It begins with a treble clef and a key signature of two flats (B-flat major). The tempo is marked 'Allegro molto'. The piece is composed of 14 staves. The notation is dense, featuring many slurs, accents, and bowing marks. Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The score includes various musical notations such as triplets, slurs, and accents. The piece concludes with a final double bar line and a fermata.

Allegro moderato

7. *mf*

cresc. *f* *decesc.* *cresc.*

mf

f *decesc.* *f* *decesc.* *mf*

cresc. *f* *decesc.* *ff* *decesc.* *cresc.* *f* *decesc.* *sec.* *f*

Commodo

8.

mf

cresc.

f

decresc.

p

cresc.

f

decresc.

cresc.

decresc.

p

cresc.

decresc.

f

cresc.

decresc.

p cresc.

mf

decresc.

dim.

ff

9. Allegro assai

The musical score consists of 12 measures of music for guitar, written in 2/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Allegro assai'. The score includes various technical markings such as fingerings (1-4), slurs, and dynamics (mf, cresc., decresc., p). The first measure is marked 'mf' and 'sempre stacc.'. The second measure is marked 'cresc.'. The third measure is marked 'decresc.'. The fourth measure is marked 'cresc.'. The fifth measure is marked 'decresc.'. The sixth measure is marked 'mf'. The seventh measure is marked 'decresc.'. The eighth measure is marked 'mf' and 'cresc.'. The ninth measure is marked 'mf' and 'cresc.'. The tenth measure is marked 'cresc.'. The eleventh measure is marked 'p'. The twelfth measure is marked 'p' and 'cresc.'. The score also includes various fingerings (1-4) and slurs throughout the measures.

12113



This Number must also be practised *staccato*, the elbow perfectly steady and the wrist properly bent.

Diese Nummer muss auch bei völliger Ruhe des Ellbogens und richtiger Biegung des Handgelenkes, gestossen geübt werden

Allegro, ma non tanto

10.

p *cresc.*

f *p* *cresc.*

f *mf* *cresc.*

p *f*

mf *f* *p*

mf *f* *mf* *p*

This page contains ten staves of musical notation, likely for a piano solo. The music is written in a single melodic line on a treble clef staff. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *decresc.* (decrescendo) are used throughout. Articulations like accents and slurs are present. Fingerings are indicated by numbers 1-4 and 0 (for natural). Some staves have a '3' under a group of notes, possibly indicating a triplet. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing.

Staff 1: *cresc.*

Staff 2: *p*, *cresc.*, *f*, *mf*

Staff 3: *cresc.*, *cresc.*, *f*

Staff 4: *mf*, *f*, *p*

Staff 5: *cresc.*, *f*

Staff 6: *cresc.*, *mf*, *f*, *decresc.*

Staff 7: *cresc.*, *f*, *decresc.*, *p*, *cresc.*

Staff 8: *f*, *decresc.*

Staff 9: (no dynamics)



1

f *ff* *f*

2

1

1

4

fz

dim. *fz* *cresc.*

1 4

1 1

mf

1 0 1 0

1 4 1 4

0 8

3 1

1 1 1

f

4 1

0 2

4 1 0

Allegro, ma non tanto
brillante

12. *mf* *cresc.* *decresc.*

cresc. *decresc.*

cresc. *decresc.*

f *ff* *decresc.*

cresc. *decresc.*

cresc. *fz* *decresc.*

fz *decresc.*

cresc. *fz* *decresc.*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

cresc. *dim.* *cresc.* *dim.*

1 1 2 1 3 4 3 0

cresc. *dim.*

2 0 1 1 2 2 3 4 0 1 1 2 2 3 4 0 1 0 1 3 0 0

dim.

3 2 2 1 2 1 1

dim.

2 1 1 4 3 2

decresc.

mf *cresc.* *decresc.*

1 0 0 *cresc.* *decresc.*

1 0 4 3 *mf* *cresc.*

f *cresc.* *mf* *decresc.* *cresc.*

f *cresc.* *dim.*

mf *dim.*

f *dim.*

dim. *calmato* *pp*

Revised and fingered by
Louis Svecenski

Studies for Violin

H. E. Kayser. Op. 20, Book II

13. *Allegretto*

p *cresc.* *decresc.* *p* *cresc.* *f* *mf* *p* *cresc.* *decresc.* *rallent.* *a tempo* *p* *cresc.* *p* *cresc.* *f* *ff*

14. *Andante*

mf

p

mf

p

marcato assai

f

decresc. f

cresc.

ff

decresc.

cresc.

decresc.

cresc.

ff

cresc.

p

f

cresc.

decresc.

cresc.

decresc.

p

mf

p

Coda

dim.

f

Allegro moderato

15.

This musical score consists of ten staves of music in a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The score begins with a measure rest (0) and a 'cresc.' marking. The first staff contains measures 15-16, the second 17-18, the third 19-20, the fourth 21-22, the fifth 23-24, the sixth 25-26, the seventh 27-28, the eighth 29-30, the ninth 31-32, and the tenth 33-34. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks. Dynamic markings include 'mf' (mezzo-forte) at measures 17, 20, and 24. Fingerings are indicated by numbers 1, 2, 3, and 4. The score ends with a final measure rest (0).

1 2

cresc.

tirez
(down-bow)

decresc.

poussez
(up-bow)

tirez

tirez

cresc.

mf

mf

cresc.

fz *p*



Allegro

16.

p *decresc.* *f* *mf*

12114

Andante. quasi Allegretto

melodioso

17. *p* *mf* *p* *fz* *p* *f* *risoluto* *p* *dolce* *fz* *p* *f* *marcato* *dim.* *p* *cresc.* *f* *dim.* *p* *fz* *p* *mf* *pp* *fz* *f* *fz* *f* *fz* *f*

Allegretto

[illegible]

Decided, and later
with a springing
bow. From this mark
cut to

[illegible]

37

(near the nut of the bow.)

12114

Allegro

21. *fz*

cresc. *decresc.*

p *f* *p* *f*

decresc.

cresc.

mf *p* *cresc.*

f *p* *pp*

cresc. *fz* *fz*

cresc. *fz* *fz*

This page contains 12 staves of musical notation for a string instrument. The key signature is B-flat major (two flats). The notation includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a decrescendo (*decresc.*), followed by a crescendo (*cresc.*), and ends with a piano (*p*) dynamic and a crescendo (*cresc.*). Fingerings 2, 2, 4, 0, 3, 4, 1, 2, 1 are indicated.
- Staff 2:** Features a piano (*p*) dynamic and a crescendo (*cresc.*). Fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 are indicated.
- Staff 3:** Includes fortissimo (*fx*) dynamics and a decrescendo (*decresc.*). Fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 are indicated.
- Staff 4:** Starts with a piano (*p*) dynamic and a crescendo (*cresc.*). Fingerings 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1 are indicated.
- Staff 5:** Features a piano (*p*) dynamic and a crescendo (*cresc.*). Fingerings 2, 2, 4, 1, 2, 2, 4, 1, 2, 2, 4, 1 are indicated.
- Staff 6:** Includes a fortissimo (*fx*) dynamic and a crescendo (*cresc.*). Fingerings 1, 4, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2 are indicated.
- Staff 7:** Features a decrescendo (*decresc.*) and a crescendo (*cresc.*). Fingerings 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 are indicated.
- Staff 8:** Includes a fortissimo (*f*) dynamic and a crescendo (*cresc.*). Fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 are indicated.
- Staff 9:** Features a piano (*p*) dynamic and a crescendo (*cresc.*). Fingerings 3, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 are indicated.
- Staff 10:** Includes a fortissimo (*f*) dynamic and a decrescendo (*decresc.*). Fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 are indicated.
- Staff 11:** Features a fortissimo (*ff*) dynamic and a decrescendo (*decresc.*). Fingerings 3, 3, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 are indicated.
- Staff 12:** Includes a fortissimo (*ff*) dynamic, a piano (*pp*) dynamic, and a decrescendo (*decresc.*). Fingerings 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 are indicated.

Allegro assai

22. *f*

f *ff* *p* *mf* *f* *p* *pizz.*

Allegretto

23. *p* *poussez (up-bow)*

p *poussez (up-bow)* *cresc.* *f* *p* *cresc.* *dim.* *p* *cresc.* *f* *p*

Musical score for a piano piece, featuring 11 staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various dynamics and articulations:

- Staff 1: *mf*, *p*, *cresc.*
- Staff 2: *f*, *dim.*, *p*, *cresc.*
- Staff 3: *f*, *dim.*
- Staff 4: *p*
- Staff 5: *cresc.*, *f*, *p*
- Staff 6: *p*, *cresc.*, *f*
- Staff 7: *mf*
- Staff 8: *1*, *2*, *3*, *4*
- Staff 9: *1*
- Staff 10: *rallent.*, *mf*, *cresc.*
- Staff 11: *f*, *p*, *f*, *ff*, *pp*

The piece concludes with the instruction **Più mosso.** and a final cadence.

Allegro assai

furioso

[illegible]

Allegro

25. *p* *cresc.* *f*

p *cresc.* *f*

f *dim.* *cresc.* *f* *dim.*

f *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

cresc. *f* *dim.* *f* *dim.*

f *dim.* *cresc.* *f* *dim.*

p *cresc.* *f* *dim.*

mf *cresc.* *f* *mf* *cresc.* *f*

mf *cresc.* *f* *mf* *cresc.* *mf* *cresc.*

ff *ff* *dim.* *p* *pizz. L.H.* *ff* *arco* *pp* *pp*

Allegro

26

p *cresc.* *p* *cresc.* *mf* *cresc.* *f* *mf* *cresc.* *f* *dim.* *f* *dim.* *f* *dim.* *p* *cresc.* *fp* *cresc.* *f* *p* *cresc.* *mf* *mf* *fp* *p* *cresc.* *f* *dim.* *f* *dim.* *f* *ff*

Studies for Violin

H. E. Kayser. Op. 20, Book III

Allegro

27.

p *cresc.* *mf* *f* *mf* *pp* *p* *mf* *f* *ff* *dim.* *cresc.* *f* *ff* *dim.*

(down-bow) tirez

Musical score for a violin piece, measures 1-10. The key signature is two sharps (F# and C#). The score includes various dynamics (*p*, *mf*, *dim.*, *cresc.*, *f*, *ff*) and articulations (accents, slurs). Fingerings are indicated by numbers 1-4. Bowing techniques like "tirez" and "poussez" are noted.

28. **Allegro assai**

Musical score for a violin piece, measures 28-35. The tempo is marked "Allegro assai". The key signature is two sharps. The score features rapid sixteenth-note passages with a consistent forte-piano (*fp*) dynamic. Fingerings and bowing techniques are indicated throughout.

[illegible]

29. Moderato

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

This page of musical notation for guitar consists of ten staves. The notation includes various fingerings (numbers 1-4), fret numbers (0-8), and dynamic markings such as *fp*, *ff*, and *cresc.*. The music is written in treble clef with a key signature of one flat (B-flat). The notation includes various fingerings (numbers 1-4), fret numbers (0-8), and dynamic markings such as *fp*, *ff*, and *cresc.*. The music is written in treble clef with a key signature of one flat (B-flat).

Allegro moderato

30. *p* *cresc.* *dim.* *rall.* *p a tempo.* *f* *dim.* *mf* *f* *dim.* *f* *dim.*

The musical score is written for a single melodic line in 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (p) to fortissimo (f). The tempo is marked Allegro moderato. The piece includes several technical markings such as crescendo (cresc.), decrescendo (dim.), and rallentando (rall.). The score is divided into measures by bar lines, with measure numbers 30, 1, and 2 indicated at the beginning of the first, second, and third staves respectively. The key signature is one flat (B-flat). The piece concludes with a decrescendo (dim.) marking.

Musical score for a piano piece, page 41. The score consists of 12 staves of music, primarily featuring sixteenth and thirty-second notes, often beamed together in groups. The key signature is one flat (B-flat).

Dynamics and markings include:

- f* (forte)
- p* (piano)
- ff* (fortissimo)
- pp* (pianissimo)
- cresc.* (crescendo)
- dim.* (diminuendo)
- mf* (mezzo-forte)
- p a tempo* (piano at tempo)
- rall.* (rallentando)

The notation includes numerous slurs, accents, and fingering numbers (1, 2, 3, 4) indicating specific fingerings for the hands. The piece concludes with a final *ff* dynamic and a fermata.

Allegro, molto agitato

31. *f* *cresc.* *p* *f* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dolce* *p* *cresc.* *dolce*

Musical notation for a guitar piece, featuring 12 staves of music. The key signature is E-flat major (three flats). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics like *f*, *p*, *cresc.*, and *dim.* are used throughout. The piece concludes with a double bar line and a final chord.

5th Position.

dim.

ff

(up-bow)
poussez

tirez (down-bow?)



Allegro moderato.

Allegro moderato.

dim. cresc. dim. f cresc. dim. p

dim. cresc. dim. f

dim. cresc. dim. p

f ff dim. f

cresc. f dim. cresc.

f dim. mf dim. p cresc.

f dim. cresc. dim.

f cresc. dim. 3 f III^a c.

cresc. ff sec.

To practise the staccato also with down-bow one must include the 8th-note following the six 16th-notes in the same bow

Allegro moderato

33. *p*

f *p* *cresc.* *dim.* *p* *simile* *f* *cresc.* *dim.* *p* *cresc.* *f* *cresc.* *ff* *dim.*

Andante, poco allegretto

34. *dolce*

cresc. dim.

f dim. rit. a tempo

f dim.

cresc.

a tempo rall.

cresc.

mf dim. f

mf cresc.

3rd Position

p

3rd Position 0

D-String

cresc. *f* *dim.*
f *dim.* *p*
f *dim.* *cresc.*
ritard. *a tempo*
cresc. *dim.* *f* *dim. ritard.*
p a tempo
cresc.
 5th Position *f* *p* *cresc.* *fz*

Allegro con fuoco

35. *f*

5-7-1

dolce

f 5-14

cresc.

This page of musical notation, numbered 49, contains ten staves of music in D major. The notation is written for guitar, featuring various fingerings, slurs, and dynamic markings. Handwritten annotations include "S. 4. 1." and "5-4".

The first staff begins with a treble clef and a key signature of two sharps (D major). It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. A slur covers the first four measures, and another slur covers the last four measures. A handwritten "S. 4. 1." is written below the staff.

The second staff continues the melodic line, with fingerings and slurs. A handwritten "5-4" is written below the staff.

The third staff features a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

The fourth staff includes a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

The fifth staff features a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

The sixth staff includes a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

The seventh staff features a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

The eighth staff includes a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

The ninth staff features a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

The tenth staff includes a slur over the first four measures and another slur over the last four measures. A handwritten "5-4" is written below the staff.

Dynamic markings include *ritard.* (ritardando) and *f* (forte). The tempo marking *a tempo* is also present. The piece concludes with a *pizz.* (pizzicato) marking and a *p* (piano) dynamic.

SCHIRMER'S LIBRARY of Musical Classics

METHODS, STUDIES AND EXERCISES FOR VIOLIN SOLO

SERIES ONE

The Library Volume Number is given in brackets: [1389]

ALARD, D.

Op. 41. 24 Etudes-Caprices (Lichtenberg)
[1389] 1.50

BACH, J. S.

6 Sonatas (Herrmann) [221]..... 1.50

BÉRIOT, C. DE

Método para Aprender el Violin (Lehmann).
sp. Bk. I [1086]..... 1.50

BLUMENSTENGEL, A.

Op. 33. 24 Studies [1032]..... 1.25

Scale and Arpeggio Studies. Bk. I: 1st Position [603]; Bk. II: First 3 Positions [604]..ea. .75

BÖHMER, C.

Op. 54. 75 Studies in Intonation (Schill)
[1622] 1.25

CASORTI, A.

Op. 50. The Technics of Bowing [932]..... 1.25

DANCLA, C.

Op. 68. 15 Studies. With accompaniment of
a 2d Violin [602]..... .75

Op. 73. 20 Brilliant and Characteristic
Etudes [626]..... 1.00

Op. 74. School of Mechanism. 50 Daily Exercises [219]..... .75

DAVID, F.

Violin Harmonics and the Pizzicato (Smith).
sp. e. [1410]..... .75

DONT, J.

Op. 35. 24 Etudes and Caprices [1179]..... 1.25

Op. 37. 24 Exercises. Preparatory to the
Studies of R. Kreutzer and P. Rode [328].... 1.00

Op. 38. 30 Progressive Exercises. With accompaniment of a 2d Violin [429]..... 1.25

ERNST, H. W.

6 Etudes. In Two- to Four-Part Harmony
(Auer) [1470]..... 1.25

FIORILLO, F.

36 Studies or Caprices (Schradiack) [228]..... 1.25

GAVINÈS, P.

24 Studies (Matinées) (Lichtenberg) [929]..... 1.50

GRÜNWARD, A.

First Exercises (Svečenski). sp. e. [1390].... 1.00

HERMANN, F.

Op. 20. 100 Violin Studies for Beginners
(Mittell). sp. e. Bk. I: For the Beginning of
Tuition [952]; Bk. I I: For the Development of
Finger- and Bow-Technics [953].....ea. 1.25

Violin School. Part I [742]..... 1.25

The same. Part II [743]..... 1.25

HOFMANN, R.

Op. 25. First Studies. In the First Position.

Bk. I: The Beginner [863]

Bk. II: The Progressive Pupil [864]

Bk. III: The More Advanced Student [865] ea. .75

HŔIMALY, J.

Scale-Studies [842]..... 1.00

KAYSER, H. E.

Op. 20. 36 Elementary and Progressive
Studies (Svečenski). Complete [750]..... 1.00

The same. Bk. I [306]; Bk. II [307];

Bk. III [308].....ea. .75

Op. 67. The Study of the Positions.

34 Short Pieces. [867]..... .60

KREUTZER, R.

42 Studies or Caprices (Singer) [230]..... 1.00

*Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.
Prices Subject to Change Without Notice.*

G. SCHIRMER, INC.

A-1817

NEW YORK

Mus 724 .8 .475 .2
Thirty-six elementary and progress
Loeb Music Library ALN0498



3 2044 040 594 350

